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these holes will give greater richness than working the circles in satin stitch. When all is finished, outline the whole ornament with a double row of the red silk cord or with a thicker one than that used in the centre, and outside that place a cord or thread of gold sewn with its own color. Lastly, work in red silks, two shades or three, the tiny rays at the base of the shafts of the cross.

Of course, the two ends of the stole will be exactly alike, and it will be observed that the gold outline is carried up a little on the upper portion of the design, so as to elongate the embroidery and let it fade off gradually. If the coloring is kept lighter toward the upper portion of the design, this effect will be enhanced.

For the small cross in the centre of the stole, it will be better to use "brick stitch" in place of the raised basket, and it may be worked upon the silk itself with a piece of backing underneath. It must be outlined with red silk cord, as in the case of the ends.

It is frequently convenient, as cutting the silk more economically, to join the stole in the narrow part at the centre, which, it must be remembered, should not be more than inches in width. If the embroidered cross is placed over this joining, it will be quite invisible, but it must be neatly made and pressed with an iron before marking the outline for the embroidery. A stole should be lined with muslin or some soft interlining and then with silk. For the one we are describing, white or gold-colored silk would be the best. Lay the embroidered stole over the interlining and carefully tack it down, and then tack on the silk lining, slip-stitching it afterward with fine silk, or it may be oversewn and afterward finished with a thin silk or gold cord all along the edge.

A good gold fringe about two inches deep should be placed at the two ends, and this may be much enriched by working into the heading with a needle little tufts of red or blue silk, or both.

It is impossible to do more than give general directions for coloring, and they should be modified by the taste and skill of the worker. Before beginning the work at all, it is always the part of a good colorist to place the silks and gold together upon the material, as far as possible in the proportions in which it is intended to use them, since it is almost impossible in any other way to foresee the effect which is produced by contrast, and as the color of the gold is an important factor, it must be decided on and taken into account in choosing the reds and blue.

The coloring suggested above is on the assumption that the gold thread will be the pale yellow of ordinary Japanese gold rather than the redder hue of Chinese thread. Real passing, which is, of course, very preferable, is usually of a tint between these two. Although I have given directions for a white or festival stole, this design would do equally well for one on a red or a green silk ground. Supposing the former to be used, the gold work remaining the same, the feather-stitch embroidery would look extremely well worked out in very delicate blues and greens.

On a green ground, remembering that the ecclesiastical green is somewhat strong, dull terra-cotta reds inclining to brown, with some very gray greens or cool blues, will probably look best, and the gold should be sewn down and edged with brown or shadow color, to avoid a gaudy look.

L. HIGGIN.

AMONG all the brands of "art embroidery silks"—and they are many—there is nothing better than that imported exclusively by Altman under the name of "Aleppo Rope Silk." The tones are charmingly soft and the colors, we are told, are unaffected either by washing or by exposure to light.

IN the course of a recent interview with Mrs. Candace Wheeler of the Associated Artists, that lady gave an account to a representative of The Art Amateur of the portières and other embroideries sent by her to the Exhibition of American Art just about to be opened in London by Johnstone, Norman & Co. The exhibition will be mainly of examples of our decorative arts, including, besides the contributions of the Associated Artists, stained glass by Mr. John La Farge; tiles in relief by the Chelsea Tile Works, Messrs. J. G. and J. F. Low; pottery from the Rookwood Co., of Cincinnati, O.; reproductions of old leather work by Messrs. Yandell & Co.; and wrought iron by Mr. John Williams and Moorish fretwork by Ransom & Co., of Cleveland, O. The Society of American Etchers have contributed a selection of their work, and a collection of monotypes has been furnished by Mr. Charles A. Walker, of Boston. It will be seen that the exhibition, if it cannot be called comprehensive, has, at any rate, so far as it goes, been well selected. It is necessary further to say only that Messrs. Johnstone, Norman & Co. are one of the best known English firms engaged in fine cabinet and decorative art work, having examples of their work in Buckingham Palace and Marlborough House, and having got a good deal of notice here because of the beautiful furniture made by them for

Mr. Henry G. Marquand from the designs of Alma-Tadema. They at one time intended to establish a branch house here; but instead they have secured the services as agents of Messrs. C. H. George & Co., who will make a specialty of their excellent marqueterie work, which we had occasion to commend very highly not long ago.

In reference to the contribution of the Associated Artists, Mrs. Wheeler explained that it included but few examples of the line of work of which they are most proud—their textiles. The reason was that their designs and effects could not be copyrighted in England, and that they dreaded the copying of them and the flooding of the American market with cheap imitations. For the rest, the exhibits were chosen mainly from embroideries in appliqué, that being the class of embroideries least known in England at the present time, because discountenanced by the South Kensington schools, although it has been constantly practised by the great schools of the past, not only in Italy, Spain and France, but in England as well. In this sort of work, the aim of the Associated Artists has been to produce rich and novel effects of color and texture by the combination of different materials of varying tones, with more or less needlework used to shade and blend the tones, without regard to the established South Kensington technique. No other part of the exhibition, it is believed, will provoke more criticism than this in England, where, if any branch of any art takes hold, it is supposed to be the only possible or desirable form of that art. We are ourselves, as yet, far too narrow in our notions on this point; but it is gratifying to find that we have progressed far enough to be in a position to give a hint or two to our competitors across the ocean.

New Publications.

A WHITE UMBRELLA IN MEXICO, by F. Hopkinson Smith, proves that the art of writing a good book of travels has not been lost, and that there is still something new to be seen by a fresh pair of eyes in the territory of our Southern next-door neighbors. Mr. Smith, as is well known to readers of The Art Amateur, wields the crayon and the charcoal as well as he does the pen. His chapters are illustrated with the cleverest "notes de voyage," and we are shown how the patio of his host and the church of La Parróquia looked on "A Morning in Guanajuato," and while the text tells us of "The Opals of Querétaro," the headpiece and other cuts show us the water-jars of the place and its church of Santa Clara and the "Garden of the Señoritas," with its choice view of the palms in somebody else's garden over the walls. One chapter is all about the old chair in the sacristy at Zacatecas, and two of the cuts give us the great dome of the church of San Francisco and the little dome of the chapel of San Antonio; the former in the distance, where it looks very little; the latter in the foreground, where it looms up tremendously. On Palm Sunday, in Pueblo de los Angeles, Mr. Smith makes a sketch in the market-place, and having a day to stay in Toluca, he runs in a bit of the river Lerma, with its two picturesque bridges, one in ruins, its sand islets and Indian washerwomen. Commend us to a white umbrella for a travelling companion! The make-up of the book reflects credit on the publishers, Houghton, Mifflin & Co.

VAGROM VERSE, by Charles Henry Webb ("John Paul"), is introduced to us with the happy selection from the wit and wisdom of Dogberry:

"This is your charge: you shall comprehend all vagrom."

He confesses himself "a poet of shreds and patches," of whose verses

"—Some go lame, and the foot-gear
Of others needs revamping;"

but he will not send them to the cobbler or the wooden-leg maker, preferring to think that the reader's charity will rise to the occasion. Well, tramps are generally picturesque, and often have something to say worth knowing; and these verses of "John Paul" are no exception to the rule. There is, indeed, no question of the soundness of the philosophy of "The Outside Dog in the Fight," preached again, with varying emphasis but no uncertain accent, in his ode to C-un-y M. D-p-w, Esq.; in "The Lay of Dan'l Drew," and the poem "On the Reopening of a Trust Company." Nor will any one of sound judgment cast doubts on the genuineness of the poetry in "Her Name was Felicia," nor of the wit, no less trenchant than sparkling, in his "Three Examples of English Verse—Triolet, Rondeau, and Villanelle." His final threat—that there are bolts still unhurled in his barbicane—will be met by every reader with a gay "come on." (Boston: Ticknor & Co.)

THE ELEMENTARY HISTORY OF ART, by N. D'Anvers, published by Scribner & Welford, was noticed favorably in these columns on its first appearance. It has reached its third edition, and brings down the history of art to the end of last year. For a work of its class, the notices of individual artists are unusually full and numerous, and the abundance of fairly good illustrations make it very desirable to those whose means will permit them but one book on the subject of which it treats.

THE PORTFOLIO for February has a good photograph of the remarkable "Portrait of a Man," by Jan Van Eyck, in the British National Gallery. The series of articles on Westminster Abbey is continued, with an etching of the south transept and a number of pen-and-ink sketches in the cloisters. Lorenzo Lotto is illustrated and written of by Julia Cartwright. The papers on Dartmoor, with the excellent pen-and-ink sketches and etchings of the author, Mr. J. L. W. Page, are continued; and Mr. Selwyn Brinton begins a series about the wonderful Certosa of Pavia. (Macmillan & Co.)

L'ART for February brings out some new documents on the brothers Bellini, unearthed by Mr. P. G. Molmenti in the State Archives of Venice. The landscape painter Eugene La-veille, the sculptor Delvaux and the animal painter Troyon are illustrated and intelligently criticised. Of the etchings, Teniers's "Violin Player," etched by Decisy, is one of the best plates ever issued by L'Art, which is saying everything. Leon Lhermitte's "Devideuse," a charcoal drawing of an old woman winding yarn, and X. le Sueur's etching of Haquette's "Fisherman's Family" are the most interesting of the other full-page illustrations. The number for the first half of March has a beautiful etching after Chardin, "Le Benedicite," a charcoal drawing, "Une Famille," by Lhermitte; and an article on some little known miniaturists of the last century, by Jules Guiffrey. (Macmillan & Co.)

THE COURRIER DE L'ART continues its very full account of the historical collections of the city of Paris at the Hôtel Carnavalet. At the same time, it keeps its readers posted as to all matters of interest in connection with the French provincial museums and exhibitions and those of other European countries. Not the least pleasing feature of the Courrier is its weekly review, as disinterested as brilliant, of the Parisian stage. This always furnishes good and entertaining reading. (Macmillan & Co.)

DOCTOR HOLMES'S BIRTHDAY BOOK, in green and orange, with hour-glass and reaping-hook on the cover, and the autocrat himself and "Dorothy G." within, is published by Houghton, Mifflin & Co. There are extracts from him for every day in the year; and, surely, a pleasanter companion for all seasons and weathers cannot be found. The months are marked off by little wood-cuts of more than common merit.

ANNA KARENINA, Tolstoi's best work of fiction, has for so long been before the English-reading public in Mr. Dole's excellent translation, that it is unnecessary for us to say much about it. Thomas Y. Crowell & Co., Count Tolstoi's authorized publishers in America, are ready with a new and cheaper edition, which will undoubtedly extend the author's fame still farther; for though he is himself far from considering this as his best work, it is the one which more than all others touches the hearts and the fancies of the great majority of his readers.

HYGIENE OF THE NURSERY, by Louis Starr, M.D., is published by P. Blakiston, Son & Co., Philadelphia. The questions of clothing, exercise and amusements, sleep, food, bathing and emergencies, and other matters relative to the care of infants are treated at length, and so clearly that anybody may understand the directions given. There are a few simple illustrations of instruments and appliances not in ordinary use.

LILIES ROUND THE CROSS is the title of a pretty Easter gift book published by E. P. Dutton & Co. Its text is a series of short poems and sonnets by E. Nesbit, each illustrated with a landscape in monochrome, by Fred Hines. It has a pretty cover illuminated with cross and lilies, and the edges are silvered instead of gilt. Other similar little books, published by the same firm, suitable for Easter presents are: "Light from Above," "Homeward," poems by J. Denman Smith and others; "Our Pilgrimage," "An Easter Message," by Alice Reed, is illustrated in colors with landscapes and flowers; "He is Risen" similarly with figure pieces, and "Easter Dawn" is a collection of choice hymns with large and handsome designs from the life of Christ, by Walter Paget. "The Brighter Day" has poems by Geraldina Stock and E. H. Thompson.

"HARK! HARK, MY SOUL!" a well-known hymn, is published by Frederick A. Stokes & Brother, with illustrations by W. St. John Harper, as an Easter booklet, in a very attractive cover of white lilies on silver. Equally appropriate to the season are the flights of colored butterflies on the covers of two others of their Easter publications, "From Snow to Sunshine" and "Heaven and Earth." The latter has illustrations by Mr. Harper. The former, illustrated with water-color studies of butterflies and flowers, by Susan Barstow Skelding, is, moreover, a suggestive little book for amateur decorators.

JAPANESE BOOKS AND PRINTS.

MR. SHUGIO's collection of Japanese colored prints and illustrated books, lately shown at the Grolier Club, is certainly the most complete in New York, if not the only one of any consequence. In France, Philippe Burty, Edmund de Goncourt and others have made large collections, and it is known that Japanese prints were a passion with both Rousseau and Millet. The Shugio collection, only a selection from which was exhibited, covers the entire history of the art, from the rudimentary work of the early sixteenth century, not unlike the old German cuts of the same period, down to last year's visiting cards of Tokio fashionables. The most attractive portion of it is a series of framed portraits of celebrated actors in gorgeous costumes, illustrating their most successful rôles in those historical plays which to a great extent have served the Japanese instead of biographies and histories. No idea can be given by our methods of color-printing of the beauty of these impressions. The Japanese print from the wood block with water-colors, which soak into the soft wood unequally. Their flat tints are, therefore, not quite even, but have a good deal of variety and many soft gradations in themselves. Our decorators might take a hint from this. Beside the books and prints, there were at the Grolier Club a small number of original drawings on paper, silk and other materials. These works of celebrated artists were of especial interest as showing in just what particulars the engraver was apt to vary from his original. The Japanese designer of the best periods used a rather dry brush, and for light tints, mixed his color with white. This, of course, produced rough edges and accidental blots and markings, which, in general, were not copied by the engraver. We mention this fact, because the copy is otherwise so exact and the method of printing so artistic that many people find it impossible

to tell a good Japanese print from an original drawing. Some of the most beautiful of the colored pictures were of quite recent execution. A girl carrying a love letter in an April shower, reading the superscription while she opens her umbrella, by Toyokuni, was dated 1800; a group of mother and children playing with masks, by Utamaro, 1790; a nightmare picture of ghosts, masks, skulls, etc., by Sadehide, 1840; and there was a view in colors by Tankei, of last year's great eruption of Mount Bantai.

Treatment of Designs.

THE TULIP STUDY (COL'D SUPPLEMENT NO. 1.)

THE following directions are given principally for copying this very decorative design on canvas, although it may be used advantageously in various other ways, such as for tapestry painting, "dye" painting, or on ground glass for a window-screen.

When canvas is used, it should always be stretched before it is painted on. It is poor economy to paint on an unstretched canvas, for the work will not be as good, although the actual expense may be less. *Real* artists never stint themselves in their materials, but buy the very best of everything.

After carefully sketching in the general outlines of the flowers and leaves in their relative positions, begin by painting the background. For this use white, yellow ochre, light red, raw umber and a little ivory black. Try to imitate the touches of the brush as rendered by the artist, as these give a broad effect to the work.

To paint the deep red tulips use madder lake, light red, white, yellow ochre and a little ivory black for the first painting. With these colors use poppy oil as a medium, mixed with a very little Siccatis de Courtray. Put the details in later, adding raw umber in the deeper shadows and vermilion in the lights. The same colors are used for the red parts of the red and yellow tulips; the yellow shades, however, are painted with light cadmium, white, a little raw umber and a very little ivory black. The charming opaque leaves in the lower flower should have a little cobalt or permanent blue carefully added.

It is well to leave the highest lights till the last, and then put them in, when fine touches are required, with a small, flat pointed sable brush.

Paint the green leaves with Antwerp blue, white, cadmium, light red and raw umber, adding in the shadows ivory black, with madder lake.

In the lightest touches of both stems and leaves use only light cadmium, white, a little ivory black and a touch of vermilion; no blue!

The medium to be employed is poppy oil mixed with Siccatis de Courtray in the proportion of one drop to five of oil.

Use flat bristle brushes of graduated sizes; one inch wide the largest, for backgrounds, down to one eighth of an inch for smaller planes. For the fine details of stems, outlines, etc., in finishing, the flat pointed sables (those of French make seem to wear the best) are necessary.

If the picture is to be varnished, the best for the purpose is "Soehnée Frères' French Retouching Varnish." This dries immediately and must be put on with care.

CHINA DECORATION.—COLORED SUPPLEMENT NO. 2.

BEGIN by copying carefully the figures with a hard lead-pencil on fine white china. The general tone of the ground should be put in first; for this use a very thin wash of apple green, or any other of the light greens which will give the proper tone. The leaves are painted with the same color, but of a darker tone, and are shaded and outlined with sepia. The gilding may be replaced by sepia if preferred, although the effect with the gold will be far more effective. The gold tracery should be very carefully put on; use for this a very small pointed brush. Some persons prefer to have the gilding done by the professional workers who attend to firing the china.

THE IRIS PANEL.

THIS design would be very effective painted in water-colors on ponce of the ordinary écu tint for a screen. The upper and lower irises, also the bud on the right-hand side, are purple, painted in washes of pale blue, violet and purple, with touches of pink in the upper petals of the top one. The one nearest the centre is white shaded in different tones of grays, principally bluish. The remaining one and the other two buds are yellow. In painting the latter, white should be used first, and when that is thoroughly dry, washes of pale gamboge in the lighter, and Indian yellow in deeper parts put over it, with raw Sienna and a little greenish gray in the shadows. Yellow ochre and burnt Sienna, with a touch of blue for the lights, should be used for the calyxes. A variety of greens may be used in the leaves, but the majority of them should be blue and gray greens. A few of those farther back may be yellow and brown. The jar is of Indian red shaded with deeper tones of the same.

WE have received from Messrs. J. Marsching & Co. samples of Keim's Artist's Extra Fine Oil Colors, which we find on examination to be very rich in pigment, pure in tone and uncommonly well ground. These colors have been adopted as "normal" by the German Society for the Advancement of Rational Painting, of Munich. Their manufacture is constantly supervised by the society, and they are guaranteed as durable and free from adulteration. Another good point in their preparation is that the dearer colors, such as cobalt, cadmium and madder lake, are put up in larger tubes than usual, not only giving the purchaser more for his money, but preventing waste.

Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of *The Art Amateur* who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

A COLOR SCHEME FOR A TEXAS HOUSE.

SIR: We are so isolated in this place that it is impossible to procure skilled labor; but I have thought out a simple plan of decoration for four rooms which I wish to submit to you for correction or approval. As is customary in this climate, the walls and ceiling are ceiled, and it is very difficult to know how to relieve their "woodiness." The parlor and adjoining bedroom are 14 feet square, ceilings, 10 feet. I thought of having the walls of each painted a light buff brown, with ceiling of a lighter tone; predominating color of frieze in parlor red, in bedroom peacock blue or olive green. Two small rooms—library and dining-room—are 12x14 feet. The latter opens into a parlor and north gallery. It is rather dark, there being but one window, which opens upon a deep vine-covered south gallery. For this I thought of ivory or cream white, with a pretty bright frieze. The dining-room has east and south windows, the latter protected by the gallery. For the sake of coolness, I thought of having the walls of this sage green, ceiling soft light gray and frieze either red or pink. If the latter, I would paint clover in the two small panels below—glass in door. On the four panels of another door I thought of painting snow-balls. Would it do to have all the other wood-work, doors and casings painted ivory white, or what would you suggest for the different rooms? I have not determined about the friezes. I would paint them myself if the walls were more worthy.

Would the ordinary wall-paper frieze be inappropriate? Where can I send for samples? Where can I get a good common burlap for portiere? Can you tell me what colors will produce the buff brown, or brown buff rather, also sage green.

MRS. L. M., San Diego, Tex.

Have the parlor walls a warm gold-color, the ceiling old ivory; no frieze—some hanging ornamentation might be painted in place of such in festoons of flowers. The bedroom off the parlor would look well in robin's-egg blue—walls and ceiling alike. Over ceiling and walls paint ordinary field daisy scattered sparsely. The dining-room in sage green would look well, the ceiling a few shades lighter than the walls. A frieze of painted grape vine would suit here. The library may have maize walls and pale tea-green ceiling. The friezes in all the rooms should be made by painted ornamentation; the rooms are too low for separate color. Paint the wood-work in the bedroom ivory white, elsewhere warm snuff-color.

We cannot advise you about the burlap. Try the nearest large dry-goods house.

Brown buff can be made by mixing yellow ochre and burnt umber; sage green, by mixing yellow ochre and Antwerp blue.

STUDIO FOR A GIRLS' SCHOOL.

SIR: Kindly give me some suggestions in regard to a studio (for fifteen to twenty pupils) for a girls' school in this place. It is proposed to have a building two stories high, 18 by 30 feet. The studio is to be on the second floor, with four windows on the north and south sides. Those on the south are to be finished with closed shutters. It is thought best not to have a skylight. Please say what you think of the plan, and give some suggestions in regard to the finishing of the interior, such as tinting the walls.

A. S. P., St. Agatha, Springfield, Ill.

It would be a preferable plan to omit the south windows, making one or two large dormers on the north side. These could be supplementary to the windows now proposed, or could be in connection with them, but they should run well up into the roof. Wall tinting should be a deep Vandyck red or a warm brown olive; either would serve to display casts or plates. A broad dado shelf, placed at about six feet from the floor, will be found useful for casts and other studios.

HINTS ABOUT REFURNISHING.

SIR: I see many others come to you in deep distress—may I? I want to renovate the walls and wood-work of our house and buy new carpets throughout; but I cannot decide upon color. The house is modern "Queen Anne;" it cost \$8000. The height of the rooms is 12 feet. The walls are white. In the rooms below there is a gilt picture rail; in those above, one of black walnut. The wood-work is pine painted various colors. The hall is 12 feet square. There is a black-walnut staircase. In the front parlor there is a mantel of cherry wood; folding doors connect with a back parlor, which is rather dark on account of adjacent houses. Here there is a black-walnut mantel, with a window on each side of it. In the dining-room, which has an oak mantel, there is one large double window. The bedchambers have mantels of light-colored woods.

Please tell me the appropriate colors for the walls in kalsomine, and also, if we decide to fresco the walls, what the scheme of color should be, with the wood-work, carpets and window drapery to harmonize? I do not care to have paper, but could it be used with kalsomine for the "cornice" of the room and for a dado?

In which rooms are hard-wood borders and hard-wood floors desirable?

MARION, Denver, Col.

A wall-paper frieze can be used with walls and ceilings in dis-temper color. For the parlor, have the walls dull yellow and the ceiling a lighter tint of the same. Let the frieze be a bold patterned wall-paper, in which yellow predominates; the curtains light "old-gold" velours, or sateen without any figure; the carpet, a mixed Persian pattern, with more or less dull old gold. For the

back parlor employ similar treatment, excepting as to the curtains, which can be some figured material, with "old-gold" shades predominating. Let the dining-room have the walls of rich warm terra-cotta, the ceiling a lighter tint of the same, and the frieze wall-paper of large flowing pattern deeper in tone than the walls. The curtains may be of deep wine-colored material, with pattern small and indistinct; the carpet, small patterned, with deep red predominating. The hall should be shrimp pink, the walls and ceiling of the same tint, and a small stencilled pattern in harmonizing colors might cover the frieze. For the bedrooms, follow the same general directions, making one pale blue, another pale pink, and so on, using carpets to match and chintz draperies.

IDEAS FOR AN "ART LEVEE."

SIR: It is customary here to have an "Art Levee" at the end of the session, at which the work of each pupil can be seen. I would be glad if you would kindly suggest any way or anything by which the evening might be made more interesting.

J. W. D., C. F. Institute, Gordonville, Va.

A lecture on some subject interesting to art students would be desirable. If the lecturer cannot be procured, recitations might be acceptable, also selections from the best art literature. If you want a little informal amusement, let each student go in turn to a blackboard, blindfolded, and draw "an ideal head," a profile view; it is best to begin with the hair at the back of the neck and go around without taking the chalk off until it finishes at the neck in front. Upon reaching the starting-point of the nose, it is well to place a finger there as a guide in locating the eye—this is for the sake of expression.

SUMMER SKETCHING CLASSES.

THE following communication is one of many similar ones usually received by us at this time of the year: "Will you please give us names and addresses of any artists who take summer classes for out-of-door work. Is Swain Gifford, either of the Hart brothers, or Mr. Sartain to have classes the coming summer, and if so where? This information would be of great value to many of your readers."

DOROTHEA G., Monnett Hall, O. W. College, Delaware, O.

We know nothing of the plans of the gentlemen named in this regard. Later in the season, perhaps, one or more of them may advertise their intentions about taking pupils. It is entirely a business matter in which we cannot take the initiative.

CONCERNING CERTAIN MATERIALS.

SIR: What reds do you consider the safest and best? I find the madders so transparent that it is almost impossible to work them unless a more opaque color be worked with them. This is the point. I do not know what colors to mix with them in order to keep the madder color, or shade. I have tried light red and burnt Sienna, but both prove unsatisfactory, as they change the madder to too much their own colors. I like the color of carmine paste, but do not like to use it, as it dries so shiny.

C. W. L., Montpelier, Vt.

For brilliant red rose tints in oils, the madders and carmines are considered "the safest and best." Geranium lake of the finest quality may be mixed with them. It is somewhat opaque, works well, and produces brilliant effects. When colors are too oily, they may be laid on blotting-paper first, that the oil may be absorbed before they are transferred to the palette.

F. H. B., E. Somerville, Mass.—(1) Your questions pertain rather to science than to art. It is only those engaged in manufacturing colors who can explain the means employed in producing them. Many of these men fail to bring all their colors up to the best standards, though they devote their lives to the work. If your object is to paint, we would not advise you to spend time in trying to grind colors. We may say though that permanent blue is *not* "a natural and primitive color, like Prussian blue." (2) As to the oils you name, if they are perfectly limpid they will answer all practical purposes; and there is no reason why adulteration should be apprehended. (3) What is called pumiced paper, which is the best of the pastel papers, is coated with fine sand, sawdust, cork or pounce. Do not waste your time in trying to make it.

CHINA PAINTING QUERIES.

"SUBSCRIBER," Romney, W. Va.—The glazed "Ivory ware" can be used for Royal Worcester decoration; but china is best for all kinds of decoration in mineral colors. It is the peculiar action of the colors upon the glazed surface that produces the velvety effect of this especial kind of decoration.

MRS. G. V., Wheeling, W. Va.—Vellum No. 1 can be used for tinting plates, but will not be serviceable for domestic china to be used upon the table. (2) Acid would probably discolor it. Any color composed of yellow can be painted over it without previous firing.

B. L. M., Colorado Springs, Col.—(1) The matt gold without burnishing will produce the dull effect of which you speak. (2) All colors should be fired before applying gold over them. The gold will not affect the color painted over it before firing; but the color will affect the gold, producing a dull appearance, and it is therefore simply wasted; it would, moreover, require touching up and refring. (3) Mix turpentine only with the matt gold; with the liquid gold *only* the essence prepared for it. (4) The paste for raised gold comes in powder in bottles; it costs twenty-five cents. You can buy it at the Osgood Art School, 853 Broadway, N. Y. (5) The raised paste is only used for the outlines of flowers or designs, or the high light on the same. These can be tinted with Lacroix colors if desired, but they are generally covered with gold. (6) Black tiles can be used with designs laid in with gold, liquid bright or burnish gold, and with raised paste covered with gold, but *not* with ordinary china colors.